STEVENSONIAN DRAMA AND TWO NEW MUSICAL PIECES ARE ON THE THEATRICAL MENU

MITZI (HAJOS) STEALS STEVENSON'S OWN HEARTS OF AUDIENCE

Pickpocket in "Pom-Pom," at Forrest, Takes No Money Under False Pretenses

POM, with Mitsl (Hajos) and Tom Me-ighton. Score by Hugo Felix. Book and ce by Anne Caldwell. Staged by George ion. Scenery by Josef Urban. Forrest Joie George Brugger of the Olympic Edward Everett Paulette a maid Bessie De Vols a No. 13 Tom McNaughten to Manager of the Olympic Allan Kelly Philip Travers Frat appearance as "Pom-Pom."

Mary Hotchkies chief of municipal dete burglar-in-chief.....

The eratwhile star of "Sari" has split her name in twain, but a rose by half its name is just as sweet. The piquancies of personality, the clarities of voice and the briskness of acting that characterized Mitri Hajos that was were brought anew and Bajos that was were brought anew and aboundingly to the Forrest by the Mitzi that is in "Pom-Fom." Possibly the dainty. demure and droll little star found that our English-drilled jongues had a sad time and made a sad mess of Hajos. That might once have been true, but the war has brought so many jaw-fracturing terms to us that now we do not bat an eye or lose a syllable of Przasnysz or Przemysl, and the soft-sounding Hajos need hardly be bracketed as it is on the program. Some years ago theatregoers were besought on the boardings "Know me as Nell." the same being Mabel Taliaferro, but she soon came back to being known as Mabel Taliaferro. Lotta is another matter.

At any rate, relieved of the Hajos, Mitzi

At any rate, relieved of the Hajos, Mitzi is as gracile and facile, as light and alert as the bevy of fairies who attended Puck, Oberon and Titania. In "Pom-Pom" she has a medium that is a fitting environment for her dexterity, diablerie and quaintness.

Anne Caldwell's book and lyrics do something unusual and even extraordings. thing unusual and even extraordinary for musical comedy. They provide a frame-work and incidents which might easily be turned into a "practicable" farce, thus reversing the usual procedure which draws on -and waters it- for musical comedy

The conventional review, which is handy treating of musical shows, fails hard in this case. One cannot say that the music is tuneful, the dancing lively, the special-ties unique, the scenery lavish, and let it go at that. One cannot say that a syndicate of librettists have been unable to aggregate a plot. The solitary authorship of the book centers a unity on the plot of "Pom Pom" that is as marked as it is distinctive. There is even originality in the motivation. Bal-kan kingdoms are deserted, highfaultin' romance is foregone. "Pom Pom" takes mu-sical comedy into the realm of the crook plays, with a decided accuracy in detail and plausible hints of characterization. Mitzi (Hajos) plays the part of an actress who is cast as a pickpocket and through a genucontretemps "falls among Her adventures have suspense snap and unexpectedness. They lead inevi-tably to climax.

The narrative is kept continuous and strictly adheres to a preconceived design. Specialities introduced are not "interrup-tions" of the conventional kind, but are in-tegral parts of the proceedings. It is all as plausible as, at least, grand opera. That is, accept the conventions of singing and mu-ical accompaniment and everything is as real as a Howells novel—if you can accept

The music is tuneful, the dancing lively, the specialties unique and appropriate, the scenery lavish and Urbanesque. Hugo Felix.

a new composer to these parts, has a nice rift of melodic inventiveness, and the Vienness faculty of varied and fitting orchestration. His settings for Miss Caldwell's songs seem to "belong" to the story, as well as to have all the "catchiness" de-manded by musical comedy audiences.

Mitzi-if we may be so familiar-is a follicking little devil in her moods, with clusive hints of Mrs. Fiske and Laurette flusive hints of Mrs. Fiske and Laurette Taylor in her delicious accent. Tom Mc-Naughton is what used to be called the chief funmaker, but he is never obtrusive. The comedian's role has been articulated to the requirements of the piece. Carl Gantwort, last here in "Robin Hood," now minus his accent, furnished a superbly wheel here. Voiced hero-not a tenor, praise be. Ttita Dane has a well-acted and beautifully sung bit. The other members of the cast have been well selected and well trained. "Pom Pom" may be a crook musical show, but it takes no money under false pre-tenses. W. R. M.

"SIS" HOPKINS IS BILL AT ORPHEUM THEATRE

Rose Melville, in New England Comedy, Again Wins Favor in Old Role

"Sis Hopkins," a good, old-time comedy that has survived two decades, is being pro-duced at the Orpheum Theatre, in German-town, this week, and the audience that saw Rose Melville characterize "Sis" Hopkins, the New England country girl, were given plenty of laughs in a good, clear This is the first time that Miss Melville

has appeared in this city in three years, and she found she had many friends with her when she appeared in her gingham dress and "pig tails." The scenes of the her when she appeared in her scenes of the story are laid in New England, with many opportunities for Miss Melville to get laughs with her part as the plain country girl. Miss Melville is surrounded by a well-balanced company, which deserves attention in making the show a success.

Continuing Plays

The Garrick continues to present Avery Hopwood's farce, "Fair and Warmer," based on the matrimonial mix-up which a cocktail and a misunderstanding cause. It is amus-

At the Adelphi, "Very Good Eddie," with Ernest Truex supremely droll as Eddie, sees on its popular way. The rewritten "Over Night" is capital entertainment.

The Stage Society Players began last evening their second week in "What the Doctor Ordered," a piece of frothy farce from the pen of A. E. Thomas, it is capably played.

The Katzjammer Kids came to the Wal-nut last night, "Hans und Fritz," the musical comedy vehicle in which they ap-pear, proved diverting to patrons of the playhouse.

Four Rajahs-Nixon's Grand

A remarkable exhibition in mental telepathy was given at the Grand by the Four Balahs, oriental soothsayers. The act was full of the mysticism of the East and the superstitious fears of many of the audi-ence were moved by the evident ability of the East Indians to accurately read the mind

mind.

The Bowman Brothers, or the "Blue-grass Boys," as they are known in the vaude-ville world, appeared in a southern darkey sons-and-dance act. The Lillian Steele Trio presented an act full of ginger. May Elinore and Vloict Carleton, a celebrated musical comedy team, brightened up the program wonderfully with their vivacious act. Chuch Haas, a real cowboy from New Mexico, did some clever work with the lasso. The pictures were excellent.

Fire Destroys Antique Furniture BURLINGTON, N. J., Feb. 27.—Much me antique furniture which the owner ad been several years in collecting was estroyed when fire of unknown origin greet the barn, garage and slorehouse at a sountry home of Reginald Branch, a

"TREASURE ISLAND"

Charles Hopkins Brings to the Broad Just the Kind of "Tuppenny Colored" R. L. S. Loved

PARROT, PIRATES AND ALL

1	TREASURE ISLAND—Play by Jules Eckert Goodman, founded on Stevenson's story Man- agement Charles Hopkins Broad Street Theatre.
	Jim Hawkins (every evening) Mrs. Hawkins Mrs. Hawkins Mrs. Hawkins Doctor Lavesop Doctor Lavesop Doctor Lavesop Squire Lark Taylor Squire Felawney Captain Smillett Percy Waram Black Bog S A Mebarry Long John Silver Long John Silver Captain Filmt, his parrot Gergs Morry Gergs Morry Gergs Morry Long Gergs Morry Land Hawks Saltors, Villagers Saltors, Villagers Firates, etc.
	Act I-The Admiral Benbow Inn. Act II-The

Stevenson would love this Not just be-cause Dramatist Goodman has refrained from doing the smallest bit of violence to "Treasure Island." Not because Long John Silver shivers his timbers all through and shows a curlosity about the color of his enemy's insides. Nor because the pirate parrot "Captain Flint" rides Silver's should-der even though he dosen's carkle "Pleases" parrot "Captain Flint" rides Silver's shouldder even though he doesn't cackle, "Pieces
of eight! pieces of eight!" Nor because
blind Pew's cane comes tap-tapping on the
frostbitten ground outside the Admiral Benbow. Nor because the "black spot" turns
out to be just as terrible a thing on the
stage as it was in the book. Nor for all
that hair-raising first act and the "pigtailed singing seamen" that decorate the
rest of the piece with their piratical motley.
No. Stevenson would respect this "Treas-

No. Stevenson would respect this "Treasure Island" for those things, but not love it. He would love it for all the hundred it. He would love it for all the hundred bits of funny little theatrical details that crowd the last three acts. Here is his pocket playhouse, his paper-cut-out theatre, his "penny-plain and tuppence-colored" of furious adoration. Contemplate the product in the Synglass, on the the vest-pocket inn, the Sypglass, on the quay of Bristol, which must expand like a spyglass when you got inside, for it holds a dozen pirates as if by magic. Consider the cap-pistol noises of the fintiocks in the stockade. Smell the burnt powder in the auditorium. See the Broad's awful "Dancing Master" curtain billowing while wind machines whine behind it and the footlights lightning in front. And THEN! The Hispaniola, brave little toy boat that "once beid a crew of twenty and now has trouble accommodating Jim Hawkins and the two pirates, tossing and flopping on the cloth waves with a nice green calcium casting up the shadow of the mast and climbing Jim and the pursuing pirate onto the sky! Stev-enson would weep with joy, the joy of last night's audience, which had at last found the perfect pirate play and the perfect production. Everything, from ruddy, riotous acting to sudden dawns and precipitate moonlights, was in the right key, the perfect key, the only key. Here was the playhouse-divine word and diviner unreality-the playhouse personified.

People wrote criticisms about the "penny plain and tuppence colored"—Stevenson more than any, you may be sure—but did they have anything to say about the acting? We must break with tradition, however, to give a wo.d for Charles Hop-kins's ghastly Pew, Herbert Ashton's unctukins's ghastly Pew, Herbert Ashton's unctuous Silver, John Rogers's lugubrious Merry
and S. A. Meharry's sneaking Black Dog.
And a word, too, for Mrs. Hopkins's Jim
Hawkins. Any one of us would like to
see a really-truly, very-good-eddie Ernest
Truex doing that boy, just as almost any of
us would like to see a "Treasure Island"
of romantic realism. But Mrs. Hopkin's
girl-boy is the right sort of hero for a
tuppence colored, just as a tuppence colored
is just the right sort of production for a just the right sort of production for a pirate play born in that theatre of Mr. Hop-kins's, which is called by the high and ancient title, beloved of youth, the Punch

Princeton Students' Battalion Drills

PRINCETON, N. J., Feb. 27, - The Princeton provisional natialism was sent through its first paces yesterday by Captain Stewart Heintzelman, of the United States Army, who is stationed here. More than near members of the university received their first instructions in the manual of the page Princeton provisional battalion was sent scene to

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LOOKING INTO THE FARCE-MIRROR



Charles D. Mitchell, who is playing the quarrelsome husband in "What The engraving shows what he thought of himself and fellow-players.

BRICE AND KING WIN APPROVAL AT KEITH'S A unique dancing creation was presented by Mazie King and company. It might be called a military ballet, and is full of

Charles Olcott in Quick Opera, Valerie Bergere and Others Form Good Bill -

The laughs are furnished by Charles Ol-

He exposes the inner workings of an opera company and tells other interesting data about chorus girls there who attend Keith's this week. He played the whole opera, inted as his own orchestra, and stopped at times to explain the plot when

it became complicated. Mr. Olcott doesn't carry any fancy drop with his initials on, but he does have an act which seems to grow better with each appearance here.

The opera, played by the author, unfolds the story of a king with a subterranean voice who tries to win the aweetheart of Willie Sassafras, an anemic tenor. The king wins, which gives an excuse for a noisy finale and lots of cymbals.

Those in last night's audience were

the only admirers of Mr. Olcott's act. was so well liked by a large comedian on the "small time" that he took it bodily and used it. He changed the locale slightly, but not enough to get away with it. As to Elizabeth Brice and Charley King.

they sang in that fascinating way and danced in that artistic style which made them favorites in musical comedy. They presented fully a dozen songs with the usual big result in measures of appliause. Sydney Frankin was pilot of the plano. An ambitious young attorney is so wrapped up in his own future that he forgets all about his wife. He is especially desirous of obtaining a conviction in a murder case. The defendant is his wife's

author has given the attorney many

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egotistical lines, but he made the best of

martial music and surprises. A moving picture of Miss King's nimble feet is shown while she is making changes.

Scarploff and Varvara, two youthful Rus-Scarpioff and Varvara, two youthful Russians, landed the applause record of the show early in the evening. They present a classy musical offering in which opera and ballads compose the program.

Cook and Lorenz, the eccentric tramps, who are known wherever the word "vaudeville" is heard, offered the act which Smith

and Cook made famous eighteen years ago. Of course, one or two new ideas appear here and there, including an argument with the drummer. But the audience laughed. Nevertheless, Cook and Lorenz should know

entertaining violin selections, artistically resented. The Dunedin Duo, Meehan's Canaries and Mrs. Vernon Castle, in "Patria," completed the bill. J. G. C.

Talbot's Band-Broadway

The policy of changing the bill twice a week has been inaugurated at the Broadway, and South Philadelphia is assured of variety in the way of vaudeville entertain-

Talbot's String Band has headline honors for Monday, Tuesday and Wednesday, it will be remembered the organization was will be remembered the organization was awarded the first prize in the mummers' day parade. Foster and Lovett have a comedy singing and taiking act, while "Twenty-odd Years," a dramatic sketch, is offered by Harry Beresford and company. The surrounding bill included Miller and Vincent in a snappy comedy skit entitled "In the Cool of the Morning," and the Five Martells in a roller-skating novelty. The feature photoplay was Theda Bara in "The Tiger Woman.

"At the Circus"-Globe

Of the many excellent bills that have been seen at the Globe there is perhaps none more pleasing than the one seen there murder case. The defendant is his wises nephew. Although the evidence is circumstantial, the attorney says he feels sure the prisoner is guilty. The wife shows the folly of convicting on circumstantial evidence and enacts an especially planned scene to convince her husband that he is

"A Day at the Circus" is the top liner and the play has been arranged so as to contain the many interesting settings which are seen at an affair of this kind. scenic effect is delightful.

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"KATINKA" TINKLES WITH TUNE AND FUN

T. Roy Barnes, Robins and Friml's Score the Best Bets of Lyric's Show

MELODY WELL CONTRIVED

ATINKA, Musical play in three acts. Bor and lyrics by Otto Hauerbach. Music by Ru dof Frimt. Management, Arthur Hammer stein. Lyric Theatre.

Petrov. Ivan Dimitri Boris Strogoff Katinka Walter Manthey
Hay Janese
Bernard Gorcey
Jerry Childs
F. Stanton Heck
A. Robins Act II-A street in old Stamboul, Turkey, Act III-Herr Knopf's cafe, Turkoise-in-Vienna, Austria.

Adele Rowland, most clean-cut of singing comediences, has left "Katinka" to shift for itself. It is shifting very nicely. With T. Roy Barnes and his delightful brashness; with Robins, the weird and wondrous, who can imitate any musical instrument and who tipples hot coffee poured from his clothing: with Ada Meade, who has left her foolish "High Jinks" gowns behind and grown a comic sense, it is a genial and often a joy-ous entertainment. It is studded with some real music, music that has both tune and intelligence behind it. The orchestra works hard. The score is a perfect Marathon of slide frombones and fiddles and reeds. Perhaps you think camonical writing for the brass isn't needed in farces with music, but t helps a lot.

We are going to skip the plot, which is beastly involved, and get along to the im-portant features of the show. The main one is Mr. Barnes. Ever since this tall jokesmith, in a winter garden production, invited his wife to sing and then ran into the wings for a shotgun, with which he forced applause from the audience, we have forced applause from the audience, we have been with him. Now his material is quite as good. Denied entrance to a Turkish harem, he shouts "Nat Goodwin" and the gates fly ajar. He even can make advertising inoffensive, when he ejaculates: "Well, here we are in the home of-cigarettes." When T. Roy describes a Stamboul resident as "that shriner" he is not to be denied his coveted chuckle. He can make very funny such a remark as, "We're sitting on top of a volcano, and if my wife drops in on us it'll be all over but the lavava." In a word, he is that Mr. Barnes whose "freshness" has no sting of egotlam and who is compounded, farcically, of one-eighth Harry Fox, one-eighth Bert Lezlie (in youth) one-eighth the only Cohan and n youth), one-eighth the only Cohan and five-eights himself. He is quite a taking

"Katinka," being built on rather old-fashioned lines as to book, doesn't give much of a chance to the women till late in the evening. The wholesome and hearty Miss Meade then gets in some neat work in quiet fun-making. She sings with "pep"

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and good-will. But not more so than does KNICKERBOCKER PLAYERS the gorgeous Robins, who stopped the show in the middle with his amazing grotesqueries, a happily inspired left-over from
"Hands Up:" However, if one doesn't go
in for burlesque music one can sit up
straight (without biting one's nails) and
find in Mr. Frimi's score the exhuberance
of Vienna, without its cloy; the dash of
American march and syncopation, and the
expert instrumentation of a man who knows
his business. To be sure, he is not immune from the sin of rewriting himself. A
large slice of "Katinka" is cut from "The
Firefly" and "High Jinks." And, as usual,
the most vaunted and most played song of
the evening—a billous diffy about two
dingy pigeons—is the poorest. "RackettyCoo" can't hold a gutted candle to the rest
of the lively melody that shines so vividiy—
it seems to light up even the scenery a bit.
Apparently the some sort of painters inin the middle with his amazing grotes

Apparently the some sort of painters in-fests Austria and Turkey as Russia. One other feature of the piece must have One other feature of the piece must have its kind word, and another a harsh one. The first is the conductor, a riot of knowing energy. The latter is the pronunciation of some of the cast. One doesn't expect the orthoepy of an orator on the stage, but surely, surely, it is time our players learned not to say "Til drownd myself" and "Ka tinker." Only the tinkle of zippy harmony and the broad gesture of merriment can excuse such slips. B. D.

GIVE "WITHIN THE LAW

Miss Anna Doherty Makes Strong Inc. pression in Her Last Week's Appearance of the Season

Before the largest Monday night audience of the season, Miss Anna Doherty, the leading lady of the Knickerbocker Stock Company, played the part of Mary Turne in "Within the Law," the well-known intensive drama by Bayard Villers. John Lorenz portrayed the leading male role. Peggy Conway and Frances Woodbury also did year, creditable work.

did very creditable work. This week's run will be the last appear-This week's run will be the last appearance of Miss Doherty until next September. For the remainder of the season Miss Doherty, who in private life is Mrs. Carl Wolf Miller, wife of the manager of the Knickerbocker Theatre, will devote her energies to the restoration of her strength, which has been somewhat undermined by the arduous work of playing a new part each week. Her place with the company will be filled by Miss Engenie Blair. will be filled by Miss Eugenie Blair.

Wife Slayer Sent to Jail for Life MOUNT HOLLY, N. J., Feb. 27.—Edward Cook, convicted last month of shooting and killing his wife at their home in Bordentown on November 19 last, was denied a new trial by Justice Kalisch. He Sale of Print Collection Begun

NEW YORK, Feb. 27.—The sale of Part
VI of the Prederick R. Halsey print collection was begun at the Anderson Art
Galleries last evening. The total was
\$8655. The grand total to date is \$322,721.

dentown on November 19 last, was decide a new trial by Justice Kalisch. He was sentenced to life imprisonment, as was recommended by the jury when the first degree conviction was returned. The application for a new trial was made on the ground the verdict was not in accordance with the testimony.

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